

(Book 5.) Lesson 25e.

## Major-Minor Series with Bass on "E"

The image displays four musical staves, each representing a different inversion of a Major-Minor series with the bass note on the 5th string (E). The chords shown are G, Gmaj7, G7, and G6. Fingerings are indicated by circled numbers below the bass notes.

- Root Pos.:** Shows the chords in their standard form. The bass note E is on the 5th string. Fingerings are 6 for G, 6 for Gm, 6 for Gmaj7, and 6 for Gm7. G6 has a 6 on the bass and a 2 on the 4th string.
- 1st Inv.:** The bass note E is on the 5th string. Fingerings are 6 for G, 6 for Gm, 6 for Gmaj7, and 6 for Gm7. G6 has a 6 on the bass and a 2 on the 4th string.
- 2nd Inv.:** The bass note E is on the 5th string. Fingerings are 6 for G, 6 for Gm, 6 for Gmaj7, and 6 for Gm7. G6 has a 6 on the bass and a 3 on the 4th string.
- 3rd Inv.:** The bass note E is on the 5th string. Fingerings are 5 for G, 5 for Gm, 5 for Gmaj7, and 6 for Gm7. G6 has a 6 on the bass and a 2 on the 4th string.

These progressions are commonly used by arrangers and composers to create melodic motion to an otherwise static harmony.

Notice that the Root Position "Gm" chord contains five notes. The doubled "5th" on the fifth string is added for the ease of playing.

The first chord in each staff is a "4 part triad" in dispersed voicing.

The first chord in both the major and minor series in 3rd Inversion is actually a Root Position chord because the root is at the bottom of the chord.

Notice that the first two chords in the minor series in "third inversion" have their bass notes on the 5th string. Once again, this is done for the ease of playing.

Some inversions demonstrated on this page may be playable on four adjacent strings. The suggestions for chord fingerings should always be considered only as guide lines. Inventive players will often invent their own methods.